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MESSRS. JOSEPH P. McHUGH & COMPANY.

MESSRS. Joseph P. McHugh & Company, interior Decorators of this city, have just received a special consignment of high-class wall papers, of which they are the sole agents. Messrs. Woollams & Co., take rank as the finest manufacturers of wall paper in England. Their work is entirely on special lines, and every roll turned out by the firm is of the most *recherche* style. They have quite lately revived the manufacture of the gold seal papers that were in such high vogue some twenty-five years ago, when what was known as the Victorian era in decoration was at its zenith. The motives consist chiefly of widely scattered diapers of the heraldic type, and the designs themselves are executed by one part of the leaf or scroll being produced with an embossed surface, while the other part is in smooth burnished gold. These motives are printed or stamped upon silk grounds with either gros-grain or moire antique finish. The identical wall paper that was recently used in decorating some of the state chambers at Windsor Castle, by order of the Queen, is shown by Mr. McHugh as a specimen of the high art with which wall-papers can be produced. The motif is a diaper consisting of the heraldic rose of England surmounted by an imperial crown, each particular motif being over twelve inches in length. The contrast between the burnished surface of the design and the other parts that are brought out with gold hatching in relief, gives a wonderfully artistic play of light and shade. The design is entirely in gold, the ground in some cases being of cream satin, and in others pale heliotrope satin. This combination forms the most sumptuous of wall decorations. In other gold seal papers we have the centre of the device filled with a design in enamel of various colors the coloring in some cases being heliotrope, in others pale green, pale blue, etc. The design is sometimes reinforced by narrow bands of minute floral scrolls, the bands not being over an inch in width, and all produced by the same gold seal process as the other portions of the design. We would advise such of our readers as are in search of the beautiful in wall-paper effects to visit Mr. McHugh's establishment and obtain a view of these magnificent productions.

The same firm are also showing choice designs manufactured by Zuber of Paris. The designs are largely Louis XVI. scrolls and festoons. Silk effects are most prominent. Reproductions of surah silks with corded silk grounds, and embroidered silks of every possible variety that the style is capable of are shown. Sometimes the ribbon effects introduced in to these designs are fringed with a dense line of forget-me-nots in blue, with a most charming effect. Many of the papers are in Empire designs with its wealth of festoons, vases and rosettes. One magnificent silk tapestry paper is an exact reproduction of silk tapestry that adorned the bed-chamber of Louis XVI. The ground of the paper is in Indian red and the scrolls take the form of the letter "L." It is a delightful paper. A reproduction of the Raefelle tapestries, in 41 different colors, is a marvel of the wall paper art. The old tapestry it reproduces is at present in the museum at Lyons.

A curious Indian red paper is shown in the Zuber collection. Both the pattern and the ground are in flock, the pattern having two thicknesses coated with an almost invisible gloss, which, at various angles, throws a pattern into high relief on the ground.

In silk papers the motif known as the Japanese Iris is one of the most dainty creations imaginable. The colors are tender and beautiful and the ground has a translucent effect that gives a great depth of vision. So exquisite a paper is well suited for a ladies bed chamber or boudoir. A Louis XVI. creation in self-tones of citron yellow is another fine production, while still another paper has a Nile green ground.

The French are not far behind the English in the manufacture of pressed papers, some being in blue and white and some in Rococo style, the enclosure of each square tile being beautifully decorated in the Louis XVI. scrolls in blues and pinks. Another line of papers totally different to tiles are filled with gold thread embroidery work. They are stamped papers, one example having a design in pale rose on a paille

gros-grain ground. There is a fine example of beautiful old Savonnerie tapestry with a floral motive on a ground of citron yellow, which once adorned the chambers of the Tuilleries. Still another Louis XVI. paper has the never-failing bunches of flowers adorned with ribbons, the prevailing tones being russet green and heliotrope on an ivory ground. A fine flat paper has a representation of mouldings on either side, the design itself being a naturalistic representation of peaches, the wall-paper being a tracery of peach blossoms in delicate tones of pink.

Amongst such a wealth of foreign goods we must not forget to mention of some fine domestic manufactures. The firm carry a finely selected stock of the best productions of American manufacturers. In the Colonial patterns, which are a specialty of the American trade, there is every possible combination to satisfy the taste of those who prefer this American rendering of the classic styles. In flats Japanese floral tracteries are prominent, the tones of color being artistic arrangements in pale contrasts. The geranium as a motif is popular with American manufacturers, and some very beautiful patterns are exhibited. In Venetian embroidered effects, Japanese designs and Romanesque effects in American papers are worthy of all praise.

It has seldom been our luck to have investigated so choice and beautiful a selection of goods as that now carried in stock by the above mentioned firm. The selections made, reflect the highest credit on the taste and experience of Mr. Joseph P. McHugh, the sole director of the energies of the firm, and that gentleman is to be congratulated upon the success which has attended his efforts.

A RECENT mail brings one of the most artistic booklets in the catalogue line that it has been our fortune to see. It is devoted from cover to cover, to the description and illustration of rubber mats. Out of hundreds of patterns about fifty are shown by engravings that are most excellent in taste and finish. A feature that at once attracts attention, is the color printing, showing the variety of colors that may be incorporated with rubber compounds, thus making beautiful mosaics, handsome borders and designs, and combinations almost without number. Special mats adorned with monograms in black red and white. Signature mats faithfully copying the name of the owner in his own chirography, step treads, dentists and barbers' mats, and a host of other novelties are here shown. The whole pamphlet bears the impress of progressiveness and good taste. The front cover particularly will catch the eye, as it shows an elegant stairway, every stair of which bears a fac-simile of an artistic design in stair treads. Issued by the New Jersey Car Spring & Rubber Co., Jersey City, N. J.

A NEW style of rosewood desk is shown by Messrs. R. J. Horner & Co., in West 23rd Street, near Sixth Avenue. It has an ingeniously constructed secret receptacle for private papers and correspondence of whose existence no one unfamiliar with its existence would ever guess. Another surprising piece of furniture appears to be, when closed, a rosewood music-rack, in portfolio shape, on an easel of the same wood. This opens, desk-like, to disclose a dressing-table replete with every appliance for a lady's toilet, with costly cut glass bottles, manicure implements, etc. A plate glass mirror is set in the lid. This age will surely go down to posterity as one prolific in clever and artistic contrivances in the art of making home beautiful.

THE twelfth annual exhibition of the Rochester Art Club will be opened at the Chamber of Commerce rooms, Rochester Savings Bank Building, on Monday evening, May 25th, 1891, and will close on Wednesday evening, June 3rd. Duly approved, original works in oil, water colors, etchings, and black and white will be received at the Chamber of Commerce rooms up to Saturday, May 16th, at 2 o'clock, P. M. The works of non-resident artists must be sent on time to be delivered by the specified date to Mr. M. W. Rundel, No. 9 West Main street, Rochester, who will send them to the hall and return

them to the owners at the close of the exhibition at the expense of the contributors.

ON April 1st, the Joseph Dixon Crucible Co., of Jersey City, N. J., will begin the erection of new and handsome offices, three stories high, on a newly purchased lot 100x25. They are in the market for improved equipments that will increase office convenience and generally facilitate their enormous and rapidly-growing business.

Their present offices will be used for factory purposes, together with a new addition 100x100 four stories high.

LITERARY NOTICES.

THERE is a finely illustrated article on the Nicaragua Canal in the April *Cosmopolitan*. There is a birdseye view of the proposed canal, accompanied by plans and profiles, and realistic photographs portraying the building of the railroad through the swamps of the Isthmus.

"The Japanese Theatre" is an article profusely illustrated that lends much interest to this otherwise valuable issue of the *Cosmopolitan*. A paper on dancing by Elizabeth Bisland is very attractive.

THERE is a continuation of the description of "Noto, an unexplored corner of Japan" in the April number of the *Atlantic Monthly*. The scenes described are fresh and unhackneyed, and as the writer journeys over banks of snow, the relics of a Japanese winter, he feels that all around him are picturesque scenes, sparkling sunshine and flower scented airs. Mr. Percival Lowell must be a man of unusual good nature, for he keeps his own discomforts in the background, and we do not hear of so much as a sprained ankle. Like memory itself, he has the trick of winnowing the joys of travel from its discomforts, and letting the latter slip unconsciously away. "That drive," he says, "with the dust and heat and thousand petty annoyances passed with the fact to be forgotten, while the snow-hooded mountains, the deep blue sky and the smiling fields stay with us, a part of ourselves. That drive seems golden as I look back upon it, yet how sadly discomfoting it was at the time."

"THE MANUFACTURER AND INVENTOR" is the name of a high class trade journal, published by Messrs. Green, McAllen and Fielden, Limited, London. The literary contents are of a high quality and the journal must prove of immense value to manufacturing industries of England. The journal has been four years in existence, during which period it has held the position as representative of the trade manufacturers, inventions, industries and arts of Great Britain and Ireland. The field covered is as wide as the trade of Great Britain itself, and in the number before us there are articles on Railroads in China, the McKinley Tariff, the Pottery Trade, Cast Iron, Hollow Ware Trades, London railroads, the manufacture of varnish, and an illustrated department devoted to machinery appliances, inventions, improvements and so on. Those of our readers who have business relations with the mother country cannot afford to be without such a budget of news and information on manufactures and commerce. The annual subscription, post free, for any part of the world is \$2.50.

Mr. LEWIS F. DAY is the author of three works, entitled: "The Anatomy of Pattern," "The Planning of Ornament," and "The Application of Ornament," which ought to be in the hands of every designer or student of design in the United States. Mr. Day is well known both in this country and in England as one of the ablest of living decorators and designers. His decorative schemes exhibit that perfection of form that can only result from the possession of three inestimable qualities—namely, a native genius for design, a deep study and perfect knowledge of the subject, and a perfect development of manipulative skill. In the two former works Mr. Day has analyzed the principles upon which ornament of all kinds is based. He has dealt specially with the forms of ornament, exhibiting the skeleton lines upon which the most beautiful and intricate ornamentation is based. In his latest work, entitled: "The Application of Ornament," now before us, Mr. Day

completes his consideration of ornament by showing where, when and how it is to be applied, which is a department of decorative study even more important than the mere technical knowledge of how ornament is created. The chapter, entitled: "Style and Handicraft," which clearly points out the influences of tools, processes and materials on the character of the work done, is one of the best chapters in the book. It has been too often the custom with writers on decorative topics to deal only in generalities, and talk about the various decorative styles from the historical standpoint, assuming that all kinds of ornament simply belong to one style rather than to another, without taking into consideration the overpowering influence of tools and materials.

Mr. Day's practical experience in treating his subject is of the greatest possible value to aspiring students, because it will be readily admitted that according as ornament is plaited, notched, scratched, modeled, turned, carved, inlaid, baked, forged, printed, repoussé or embroidered, so also will be the characteristic impression of the ornament, a characteristic that is frequently more powerful than the decorative style itself. In this manner Mr. Day penetrates to the very roots of his subject. The other chapters, entitled: "The Rationale of the Conventional," "Where to Stop in Ornament," etc., prove that Mr. Day has allowed other writers to teach the value of the ideal as a stimulant to the designer only, while in the three works already mentioned he shows students the pathway they must tread to realize their own ideals, and he gallantly accompanies the student with each step of progress made. There are forty-two plates in all which portray the tale of the tool, or method, or materials, from which the student will learn just how the different kinds of ornament are to be wrought out. Mr. Day prefers technique, or method, to description of the forms of ornament; hence the great value of his books to students of the arts of design. The price of each book is \$1.50. We will send these three books to any address in the United States or Canada, post free, for \$4.50.

"MUSEUMS AND ART GALLERIES," by Thomas Greenwood, F. R. G. S., author of "Free Public Libraries," "Eminent Naturalists," etc., is a work on a subject that hitherto has been practically ignored in the literature of the day, which gives the reader in quest of information on the subject of museums and art galleries the very information he is in search of. The scope of the book includes a chapter in consideration of the relation of the State to museums, and the place of museums as educational institutions. The larger part of the book is, of course, given up to the description of English museums and art galleries of all kinds in England, Dublin and Edinburgh. There is a special chapter on the classification and arrangement of objects in museums, together with a description of the museums in America, Germany, France, Belgium, Holland, Denmark and Italy.

That such a work exists ought to be widely known in a country like our own where the establishing of museums is one of the labors of civilization. There is great need of public museums in every city in the United States in addition to those already established. It seems to us as if the directors of museums in general have given their attention to exhibits of a botanical, geological, ornithological and antiquarian character and ignored to a large extent the importance of illustrating the industrial arts with the raw material, the machines employed in various processes of manufacture, and the completed products.

There is a chapter dealing particularly with this most important section of the subject in the book before us, which describes how museums are founded, how supported, and there are seventeen cogent reasons given why every town should have a museum of its own. There is a copy of the Free Public Library and Museum Act in England, with various amendments. Museums and free libraries are one of the necessities of the age. The properly equipped museum is a university that teaches by that most powerful and natural of methods, the object lesson, so that even the most illiterate may learn a great deal about the world he lives in. The mind is enlarged and the intellectual and moral nature developed by the educational character of museums, which, together with art galleries and free libraries would exercise a vast influence in elevating and re-

fining the community wherein such institutions were established.

We commend the work to educational and artistic philanthropists all over the United States as being a comprehensive work on the subject with which it deals. A chapter, entitled: "The Sunday Opening of Museums," argues that if people are to get the full benefits from the study of books, pictures and the contents of museums, such places ought to be open for certain hours on Sunday. The opening of such buildings would exert a salutary influence on the moral and intellectual condition of the people. The book is bound in cloth, 450 pages, illustrated. Published by Simpkin, Marshall & Co., London. Price \$2.00.

"PUBLIC LIBRARIES" is the title of another book by Thomas Greenwood, F. R. G. S., author of "Museums and Art Galleries." This work is a history of the movement for the creation of public libraries, and at the same time is a practical manual for the organization and management of rate-supported or public libraries. There are illustrations of the exterior and interior economy of public libraries in the United Kingdom, together with illustrations of reading-rooms, periodical racks, library indicators, book-cases, catalogues, as well as chapters on classification cataloguing, etc., which are, perhaps the most debatable subjects in the whole range of bibliothetical science. The important questions of librarians, binding, heating, seating, etc., are exhaustively discussed.

The public libraries of England, Ireland, Scotland, United States, Canada, Australia are illustrated and described. There is a photograph of Mr. Carnegie, whose patronage of public libraries is so well known. The Carnegie public library at Dunfermline, Scotland, is the first gift of the kind of this famous philanthropist, who has also presented two hundred and fifty thousand dollars to the City of Edinburgh toward the establishment of a public public library in that city. He laid the corner stone of the building, and in doing so said that that was the fifth public library that he had been permitted to found, having among others established the free public library in Pittsburgh.

Mr. Greenwood has devoted himself to his arduous task with a conscientious and painstaking fidelity, and the amount of information that he has packed into the six hundred pages of the book is almost incredible. Any one desirous of founding a library (and there ought to be a free library in every city, town and village in the country) would do well to first obtain this important work on the subject before beginning of the enterprise. To manage a library it is important to know all about the history of public libraries in the past and the art of managing same, and we commend the work under consideration to every one interested in the great question of public libraries. Bound in cloth. Published by Simpkin, Marshall & Co., London. Price, \$2.00.

BOOKS

FOR

ARTISTS, AMATEURS, DESIGNERS,
AND DECORATORS.

The following Books will be sent, postage paid, on receipt of price. Address,

THE ART-TRADES PUBLISHING & PRINTING CO.,
150 Nassau Street, New York.

L'Ornement Polychrome. By M. A. Racinet. This standard work contains 120 colored plates, showing examples of decorative work in every style of art. Price \$80.00.

A Grammar of Ornament. By Owen Jones. This book contains 112 colored plates in vivid colors, representing the various styles of ornament. Price \$35.00.

Compositions Decoratifs. By Alph. Floquet. A portfolio containing 40 plates in the Renaissance style. Price \$15.00.

Salon Illustré for 1889-1890. Each volume, bound in cloth, gilt. Price \$4.00.

L'Exposition de Paris, 1889. This work contains hundreds of illustrations of the greatest possible interest to architects and decorators. Two volumes, quarto, per vol. \$6.50.

Dictionnaire de l'Amueblement et de la Decoration. By Henry Havard. This work is a perfect encyclopedia of everything that appertains to furniture and decoration. It contains hundreds of illustrations of furniture, drapery, iron work, bric-a-brac, jewelry, etc. In 3 vols. Price \$16.00 per vol.

The Costumes of All Nations. This work contains colored lithographs of the costumes of all nations, beginning with the earliest times and coming down to the present era. An invaluable work for dramatists and decorators. Reduced price \$20.00.

Paris. By Vitu. This large quarto volume contains 500 illustrations of the interior and exterior of buildings in Paris, and is practically given away at the price named, which is much below cost. Price \$7.00.

Le Salon for 1889-1890. By Baschet. Three magnificent volumes are filled with exquisite reproductions of Salon pictures by the heliotype process, each picture being in itself a work of art, the different plates being produced in various soft tints. Price, each volume, \$18.00.

Le Nu du Salon for 1888, 1889 and 1890, and Le Nu du Salon des Champs de Mars, for 1889 and 1890. With sympathetic descriptions by Armand Silvestre. These five volumes are all that have been, as yet, published of this popular series of photographic illustrations of the nude pictures exhibited in the Salons referred to. Each volume contains some 32 photographs of the famous pictures and statues, and each photograph is accompanied by several pages of descriptive letterpress in the French. Price, each volume, \$25.00.

A Grammar of Coloring, applied to decorative painting and the arts. By George Field. A handy exposition of the origin and properties of color. Price \$1.25.

Elementary Principles of Ornament. By James Ward. The contents of this book consist of a series of lectures delivered to the students of the Macclesfield School of art, England, by the author, who is Head Master of the school. It has been published for the use of students of art, more particularly those who have made a special study of design. Price, \$3.00. (See notice in September, 1890, issue.)

Lessons in Decorative Design. By Frank G. Jackson. Mr. Jackson is the second master in the Birmingham Municipal School of Art. This admirable work has been prepared to assist students in their early decorative attempts by showing them the constructive origin of ornamentation, and the profuse illustrations make clear the guiding principles and orderly methods that underlie true decoration of every kind. It is an admirable work. Price, \$3.00.

American Wild Flowers. This is a collection of 20 plates of familiar American wild flowers, birds and butterflies, for artists, designers and manufacturers. The plates are photogravures reproduced from studies, and compositions by H. Kuenemann. The collection is enclosed in a handsome portfolio. Price, \$12.00. (See notice in January, 1891, issue.)

Design in Textile Fabrics. By Thomas R. Ashenhurst. Head Master of the textile department in the Bradford Technical College. The book is illustrated with 10 colored plates and 106 diagrams. This admirable work clearly and fully illustrates the ornamentation, utility and economy of textile fabrics of every description. The decoration, as well as the construction of the cloth is fully treated of, and the book should be in the hands of everybody connected with the carpet and upholstery trades.

Hints on Household Taste in Furniture, Upholstery and other details. By Charles Eastlake. The modern Renaissance of mediaeval furniture, known as the Eastlake style, is attractive to those who are in sympathy with Gothic art. The work is lavishly illustrated with examples of refined workmanship, many of the designs being in colors. Price, \$3.00.